Kirk LaShelle and Arthur F. Clark, two of the brightest Chicago newspaper men, who have become associated with the stage, have charge of the Bostonians, who appear here this week. They are thoroughly famil-iar with all the behind-the-scenes details of light operatic productions and a perusal of the following interesting article by Mr. not be time thrown away. Mr. Clark says: "The evolution of light opera in this country within the last twenty-five years makes rather an interesting history, for it is only within that time that opera entertainment in America has crystallized, so to speak. One does not have to be very venerable to remember the period of 'Martha,' The Bohemian Girl,' 'The Chimes of Normandy' and primitive conditions generally. Those were the happy times, the 'palmy-day' manager will tell you about, when operas were common property and such a thing as paying a royalty to an author was unknown. The author seemed content to court fame independently of money and these hard, practical days when an opera composer must have special commissions and money down before beginning work and 'percentage' and 'royalties' after the work is completed were not even dreamed of.

"The cost of producing opera twenty-five years are were a more begatelle to

after the work is completed were not even dreamed of.

"The cost of producing opera twenty-five years ago was a mere bagatelle to what it is to-day. The securing of an opera, which is to-day a most important and expensive item, then represented no outlay. A large list of operas was open to any who came along to select from and if any manager thought of providing special costumes or scenery, or any of the innumerable special features which give to present operatic performances so much of their attractiveness his business associates would have immediately summoned a commission to look into his sanity. The stock costumer kept outfits more or less complete 'constantly on hand,' as the commercial legend reads, and the costumer with his stock outfit constituted the sole fountainhead of supply to 'The Chimes of Normandy' manager. That these costumes were often incongruous or a trifle misfit did not seem to matter much to the theater-goer, who was inclined to view the performance through uncritical lorgnettes.

"The inconsistencies of scenic environment did not disturb the generous and forgiving auditor of those days, either, and ocean views took the place of mountain tops with remarkable frequency, and all ants of merry pranks were played on the audience without exciting unfavorable criticism. Nor had the era of big salaries begun, and there was no inducement for an ambitious person, well schooled in music, to enter on an operatic career. Sixty dollars a week was a princely stipend, and the artist had to make up in the dead-sea fruit of Bohemian life what his or her position lacked in the way of salary. The chorus was looked on merely as a necessary evil, and time and harmony were lost qualities—in fact, every one kept time nicely (with himself), and it was a matter of comment in those good old palmy days if the chorus sang in tune.

THE SCENE CHANGES.

"Shifting the scene to the present day.

THE SCENE CHANGES.

Shifting the scene to the present day, It is not too much to say that the magnitude of present comic opera is tremendous in comparison. The public of to-day not only requires opera to be thoroughly preated, but novelties must be given from time to time by any organization desirious of retaining public favor, and the old pieces are left to the more or less tender mercies of the cheap repertory companies. me idea of the unceasing work and effort required to keep directly in touch with popular fancy is furnished by the history

Some idea of the unceasing work and effort required to keep directly in touch with popular fancy is furnished by the history of the Bostonians, which organization has presented for so long a time what a thorough light opera company should be. It is necessary for the management to present at least two new works each season, and these are only secured after examining hundreds of offerings, which in itself entalls never-ending work, for the reading of opera books and the listening to music as a steady, all-year-round job is trying.

"But it is after the operas are secured that the hard work and heavy expenses really begins. First, the music, which usually consists of a plano score, must be orchestrated, and then the music parts must be copied, for every chorus girl must have her music part, as well as the principals who sing arias. The libretto must be printed and the speaking parts copied also. Then comes the problem of engaging suitable people for the cast. Sometimes authors reserve the right to select the artists, which means much tribulation to the manager and unlooked-for high salaries.

"Having secured the cast of principals and a musical director, then anywhere from forty to sixty men and chorus girls, or to speak politely. "chorus ladies," must be found. In this day of public exactitude, volces that previously were heard in principal roles are hardly good enough for the chorus, and, besides, the girls must be pretty. But at last these are selected, and the company is complete. Then a designer must be engaged to produce sketches for costumes for the whole work from the principal to the least of the chorus. When these sketches are ready they must be taken to a costumer to be embodied in fabrics, and the people who are to wear them must go and be fitted.

"When 'Prince Ananias' was in rehearsal first, the Bostonians were playing an engagement in Philadelphia, and every day the principals had to take the train to New York and have a siege with the costumer. This pastime of keying one's life to a raliroad time

SIX WEEKS FOR REHEARSAL.

"By the time these things are under way the manager has secured a theater for his six weeks before the day of production. In dramatic companies two weeks are given therefore, the manager is called on to pay something like half salaries to his chorus and the expenses of the principals during this period. A producer must be engagedthat is, a producing stage manager-and he comes high. His task is to take the people in hand and drill them in the stage work, while the chorus master, under the direction of the musical director, coaches them in the music. For six weeks this work goes on, day after day, until those engaged in it are half worn out, but between rehearsals they must attend the costumer and be fitted, and the bootmaker, and the wigmaker, and all the other furnishing agents, and there is no escape. The manager must listen to hundreds of appeals, overcome hundreds of difficulties of everybody, see that the costumes are ready in time, that the scenery is complete when wanted, that the rehearsals have resulted in the possibility of a smooth first night's performance, and must pay enough bills to make a government paymaster tired.

"In addition to all this, printing must be designed with which to advertise the attraction, sketches for lithographs examined, orders placed with the printers, sittings arranged with photographers, and numerous sessions held with frame makers, billposters comes high. His task is to take the people

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"Then comes the opening night. The public comes to the theater, the curtain goes up and everything is bright and beautiful. The comedian acts as if it were all new and he liked it, the singers, apparently, revel in their songs, and the chorus gives no outward sign of having grown soulweary of this work for over six weeks. Even the scene-shifters have been rehearsed, and if everything is as it should be, a perfect performance is the result.

"The audience applauds and says charming," but does anyone ever vaguely imagine the amount of work it requires before the curtain went up, and if he does, would he like it?"

ABOUT "PRINCE ANANIAS,"

Some of the Songs in the Bostonians' New Comic Opera. Nowadays scenery and costumes count for svecess of a comic opera. Bearing this in mind, the Bostonians say they have spared no pains in the preparation of the stage pictures for "Prince Ananias," the new comic opera by Victor Herbert and Francis Neilson, which will be the bill at the Grand tomorrow night. The scenes of the opera, which is in two acts, are laid in France in the sixteenth century. The curtain rises first on an autumnal landscape, with an inn at one side and groups of villagers drinking around the tables. It is a gala occasion. Harvest is just over, and the engagement of Ninette, the village belle, to an old miser has just been announced. In the midst of the gossip Ninette enters in disconsolate mood and sings as follows:

"A dutious wife I soon shall be,
For to-morrow, at the altar,
The priest will give a man to me,
With him to live, with him agree,
And promise make to be his slave—
I almost quake, no power to save.
What shall I do? Oh, dear, dear me,
Now I think I'm going to falter."

The villagers try to cheer her up with the "Now, she thinks she's going to falter, come, cheer up, do, Ninette, dear friend; Now fortune doth a husband send; We think you'll make a happy pair—Come, don't upset the whole affair."

A reward for the head of George Le-Grabbe, a noted outlaw, is posted in the inn porch, and LeGrabbe himself appears, disguised as a palmist. He introduces him-self to the audience in a song, which runs

"Under an oak, one fine June morn,
Unostehtatiously was born
A babe destined for fickle fate
To play with far from lightly.
Now thrived and grew this babe apace,
In stature high, with added grace—
The forest broad for his estate.
At manhood bound him tightly.

"By law an outlaw termed, The epithet I've earned, For all who stray Through paths my way
Must pay the toll I claim—
Who dares my power distain?" Who dares my power distain?"

He also confesses that he is in love with Mirabel, the daughter of the King's chamberlain, and he is going to run the risk of going to court to see her. Louis Biron, a vagabond poet, appears and recognizes him. Louis makes love to Ninette and promises to go to court with LeGrabbe, disguised as a nobleman. A strolling band of players, LaFontaine, the manager, Eugene, his assistant, and Idalia, the "leading lady," arrive on the scene and are enlisted as Louis's retinue. Ninette, who has fallen in love with Louis, goes along and is made very jealous by the attentions he pays to Idalia. A duet sung by Louis and Idalia goes as

"Idalia—I am no queen, no sway hold I, No palace waits for me— The verdant fields, the sun, the sky— And love, if love needs be.

Louis—Say not, fair queen, if love needs be, For thee alone I live; Ah, answer if thine heart is free, The prize of life to give."

In the second act the company has reached the court of King Boniface of Navarre, and Louis and LeGrabbe have any number of adventures. Finally the actors succeed in amusing the king so much that the whole party is received in high favor and everything ends happily. Among the songs of this action is a doleful lyric by the king, the first stanza of which is as follows:

"A regal sadness sits on me;
Also a sombre gloom,
I'm wrapped in deepest misery
Far blacker than the tomb.
The reason why all this should be
I cannot solve alone;
My mind's so dark I cannot see—
Now, Melancholy, you'll agree,
Has marked me for her own.
This melancholy is no sham,
Nor eccentricity;

Nor eccentricity; Since birth I've been a leaking dam, A weeping mystery.

A weeping mystery.

The cast will be as follows:—Boniface, King of Navarre, George Frothingham; Killjoy, chamberlain to the king, Peter Lang; Louis Biron, a vagabond poet and adventurer, W. H. MacDonald; George LeGrabbe, an outlaw, Eugene Cowles; LaFontaine, manager of a troupe of strolling players, H. C. Barnabee or Jerome Sykes; Eugene, his assistant, Joseph Sheehan; Felicie, Countess of the Pyrenees, Josephine Bartlett; Ninette, a village belle, Eloise Morgan or Caroline Hamilton, and Idalia, LaFontaine's leading lady, Jesse Bartlett Davis. Mr. Herbert himself will conduct the orchestra on the opening night.

opening night.

On Tuesday night and Wednesday matinee "Robin Hood" will be given, and Wednesday night "The Maid of Plymouth." MRS. DAVIS'S INDIANA FARM.

The Press Club Artist Tells How She Spends Her Vacation. Jessie Bartlett Davis spends her summer on her farm in Indiana, near Chicago, where she inhales enough ozone to supply her with youthful vitality for the arduous labors of her winter season. Of this delightful retreat and how she spends her vacation she wrote as follows in the Christmas Dra-

she wrote as follows in the Christmas Dramatic Mirror:

At the trotting races at Washington Park, Chicago, one day in September last, I met the well-remembered and never excelled prima donna contralto, Zelda Seguin, with her delightful farmer husband, Mr. David Wallace, of the celebrated Wallace family of Indianapolis, and she said to me, "It seems to be the fate of American contraltos to become farmers' wives." I ask you in all candor what is there in the life of a farmer's wife, even though it may take up no greater portion of her year than vacation time, that would interest the readers of the Christmas Mirror?

I suppose that the common idea is that the prima donna spends her vacation in suppremest idleness, resting, as it were, at the seashore, on the mountain top, or at the fashionable watering-place resorts of the country. Possibly if I were to have spent my vacation in some such manner I could, by drawing on my imagination, write a story that would be not only accepted by your readers, but never questioned.

The truth is that when my season with the Bostonians finished last June I hastened to Chicago, stored away my costumes and stage finery, delved into trunks and closets that I had not seen for months, and, taking therefrom my old clothes, hastened to usummer home, "Willowdale farm," in Lake county, Indiana.

Now, I warn you that if you read any further of my doings for the summer it will reveal to you a particularly plain story of country life. Excepting the one day when my husband brought the employes of both his Chicago theaters and many members of the Lillian Russell opera company to the farm for a picnic, time passed very quietly with me during my entire vacation.

Willowdale is a considerable bit of farm land, and lies adjoining one of the quietest, sleepiet, old-fashioned towns in all Indiana. There are a few modern ideas demonstrated in the place. The only one of which we took advantage was the incandescent elec-

in the place. The only one of which we took advantage was the incandescent electric light, which we introduced to our farm house and our barns.

tric light, which we introduced to our farm house and our barns.

I found on my return home a very handsome, pure white mare. Paloma by name, which had been procured especially for me by my husband, and behind this gentle, intelligent and extremely docile animal. I passed many delightful days around and about Willowdale. The roads are smooth, the lanes charming, a beautiful lake within easy distance of our home, the air clear, pure and delightful, so what wonder that I chose to pass my time seated in an easy phaeton behind a horse that was thoroughly under my control, rather than to loll away the summer months on the verands of some seaside hotel, or amil the throng that seek fashionable resorts what time fashion decrees that they must absent themselves from their own homes. My face became as brown as a beary, my hands thoroughly tanned, my appetite grew smaxingly, and I suppose I would have taken on many pounds of flesh except for the activity which I observed at all times.

Driving was my pastime, I made a pretense of business by paying strict attention to the number of eggs that were laid each day by our flock of chickens; to the number of chickens and turkeys that were hatched from time to time, and to the care and attention which they naturally demanded.

Then I had a small flower garden, upon

parinership with our devoted old colored servant, Della, without whom life would be a burden, I maintained a sort of kitchen garden, where we raised all the vegetables that were required at Willowdale during the summer, and we required a liberal quantity. There was not a Sunday that visitors did not come out from Chicago, and I do not think a visitor ever left Willowdale with an appetite. We generally managed to feed them to a standstill.

I have enumerated above the duties which I considered my own at Willowdale, and which, intermingled with the pastime of riding, very nearly occupied my entire time. I did manage, however, to bestow a portion of my attention upon collie pupples and diminutive fox terriers. I also recollect very distinctly one or two interesting episodes with young and tender sucking colts. Then we experienced a long, dry summer, and just previously to my leaving the farm I had an exciting day or two fighting fire, when passing railway trains had tossed sparks over into our meadow that set the dry grass on fire. This would call for carts filled with barrels of water and gunny sacks dipped therein and slapped about on the face of the earth to extinguish the encroaching fiames. All this time the eyes were streaming with tears called forth by contact with too much smoke. This latter experience furnished the only unpleasant feature of my summer vacation. Otherwise it sped away with a simplicity that was truly pastoral.

All this time I had for my companion one of the heartiest, rosiest and jolliest boys of nine years that eyer a mother possessed. Every moment of our vacation was enjoyed to the utmost by him and he returned to the city heartier, stronger and rosier than ever, while I went back to my work with The Bostonians invigorated to a degree that no amount of seashore, mountain resort or fashionable springs could bring to me. I left nearly two hundred chickens and half as many bronze turkeys for the delectation of the appetites of those friends of Mr. Davis that he may invite to spend a Sunday

James J. Corbett Thursday. The world's champion pugilist, James J. Corbett, is coming to Indianapolis next Thursday, Friday and Saturday, in "Gentleman Jack." This will be Corbett's first appearance here in over two years. He has recently visited Europe and spread his fame over that continent. Great crowds will doubtless fill the Grand to see him. The engagement includes a Saturday matinee. "Gentleman Jack" is in five acts, the first representing the campus at Payne College; the second the interior of the Halliday National Bank, New York city; the third the Madison-square Roof Garden; the fourth the training quarters at Loch Arbour, and the last the arena of the Olympic Club, at

the last the arena of the Olympic Club, at New Orleans.

In the training quarters he illustrates his different modes of training, and gives an exhibition of his famous bag punching, which created a sensation among the athletes. In the arena scene he is accompanied by his trainers, Wm. Delaney and John Mc-Vey. It is in this act that Corbett and McVey spar four rounds for scientific points. The company has been selected by Manager Wm. A. Brady. In the Madison-square Roof Garden scene a number of specialties will be introduced by Frank Belcher, California's favorite baritone; the character comedienne, Miss Jessie Villers; Swift and Chase, the musical comedians, and others. Theater goers will find in "Gentleman Jack" a play of more than ordinary interest aside from the attraction offered by Corbett's appearance. The advance sale opens to-mor-

Lovers of sensational comedy dramas will have a treat at the Park the first half of the week, when Sadle Hasson, the popular soubrette star, commences an engagement soubrette star, commences an engagement in her old successful play, "Nobody's Claim." Who does not remember Miss Hasson as Madge, the mountain girl, who bounds on the stage in rags, and, with her ready rifle, cuts the telegraph wire that is to carry a message of death to her friends, who are coming over the mountains on the overland express? The scenic and mechanical effects are all carried by the company, and numerous specialties are introduced, including the soft-shoe dancing of Frank C. Young a young actor who is rapidly coming Young, a young actor who is rapidly coming to the front. Arthur C. Sprague is the leading support. He was the leading actor in "Across the Potomac" and the "Silver King."

"Si Plunkard" Thursday. J. C. Lewis will make his initial Indianapolis bow at the Park Theater, Thursday matinee, April 18. He will be supported by Jeannette Lewis in "Si Plunkard," which is Jeannette Lewis in "Si Plunkard," which is a four-act comedy of New England farm life. During the action of the comedy the following people appear: J. C. Lewis, whistling specialty: Miss Jeannette Lewis, character songs and dances; Leo Clifford, Dutch specialties and wooden-shoe dances; Frank Farrell, buck and wing dancing; Otey Shattuck, Irish songs, dances and sayings; Miss Emma Weber, lady cornet soloist, and Tommy Edwards, vocalist. The engagement is for three days, with matinees daily.

Hale-Schumacker Match. What is called a contest for "welterweight championship of the world" will come off at the Empire to-morrow night. The contestants will be Herb Hale, of this city, and Peter Schumacker, of Cleveland, city, and Peter Schumacker, of Cleveland, O., who claims to be the welter-weight champion. There has been quite a demand for seats and the match is attracting much attention. An order came in from Cleveland for twenty seats for Schumacker's friends and admirers. The match is to be catch-as-catch-can style, best two in three falls, for a purse of \$250 and the champion-ship. The contest will commence at \$:30 o'clock.

London Theatrical Notes. LONDON, April 13 .- The Criterion is announced to reopen with Osear Wilde's "An Ideal Husband," which has been transferred there from the Haymarket Theater. Mr. E. S. Willard has been understood to abandon his intention of an autumn tour in America, and will possibly have the Garrick Theater during Mr. Hare's absence, the negotiations between Mr. Hare and Mr. Forbes Robinson not yet having reached a conclusion. Mr. Willard intends to appear in the United States early in 1896 in a new play by H. A. Jones, which is, however, to be first seen here.

Mr. R. S. Hichens, the author of the widely sold novel, "The Green Carnation," has received a commission from Mr. Lewis Waller to write a comedy in four acts, which is to be finished by Sept. 1. Mr. Hichens will have as collaborator Mr. Victor Widness, who was the author of a play called "The People's Idol."

Some years ago the late Mr. W. G. Wills, prepared a dramatic version for Mr. Henry Irving of Don Quixote and from time to time public curiosity has been piqued into expectancy about its immediate productions at the Lyceum Theater. Mr. Irving has now had this play compressed into one act and it will be played in association with Dr. Conan Doyle's "Story of Waterloo." In accordance with Mr. Irving's custom the Lyceum was closed this week. It will be reopened on Monday next. The annual performances in honor of Shakspeare's birthday will begin in the Memorial Theater, at Stratford-on-Avon, on April 22. There will be given Gildsmith's "She Stoops to Conquer." On the day following, which is commonly supposed to be the poet's birthday, "The Winter's Tale" will be played for the first time, so far as known, in Stratford. "As You Like It" will also be given during the week. sence, the negotiations between Mr. Hare

Notes of the Stage. Thomas Q. Seabrooke says that the song "Swim Out O'Grady," which has made such a hit through his singing of it, is encored on an average of eight times a perform-

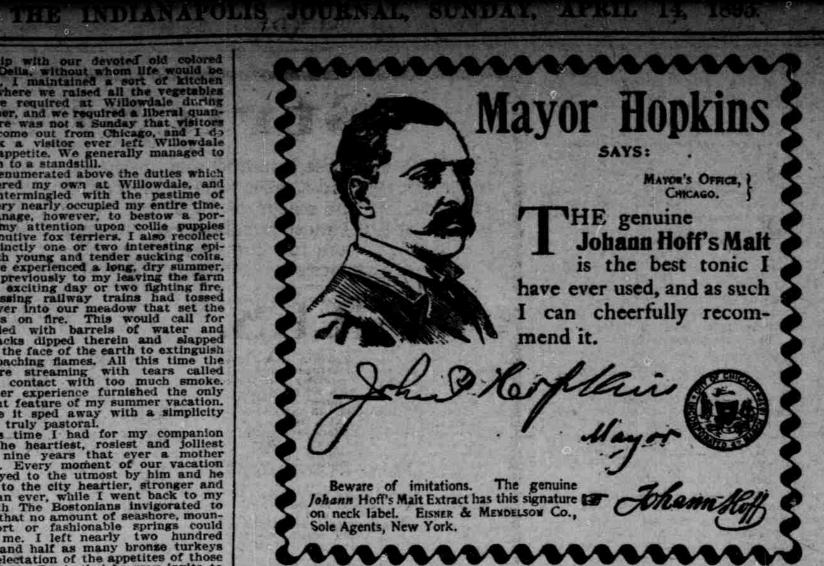
Last night the Bostonians closed a successful four weeks' engagement at Chicago. They will give Indianapolis, in three nights and a matinee, all the operas Chicago had during their month's stay there. Otis Skinner, whose tour has been a success, lately posed to Albert Sterner, the well-known artist, for a pen and ink sketch in the character of Duke de Grammont. The sketch will appear in a popular illustrated weekly.

Marie Wainwright has decided to revive next season one of the famous old come-dies in which she has not yet appeared. Magnus and Lancaster's "Daughters of Eve," however, will remain the important novelty in her repertory.

Frank Daniels, the comedian, who is to star in "The Wizard" next season, has a rhyming tendency. Passing a cigar store the other day he exclaimed:
"Lo, the poor Indian whose untutored mind Shaved off his whiskers to disappoint the wind."

wind."
Richard Mansfield, who proposes to call his new theater The Garrick, has always had a special fondness for the eminent eighteenth century actor. This fondness, it is said, has led him to prepare the material for a new biography of Garrick, which he hopes to publish in the fall.

The cast of "Sowing the Wind." Sydney Grundy's strong play, which is soon to be here, is one of the finest that Charles Frohman has ever sent to Indianapolis. It includes Mary Hampton, J. H. Gilmour. Thomas Whiffen and other well-known New York favorites. Mr. Gilmour was last seen here in "Americans Abroad."



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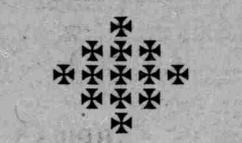
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